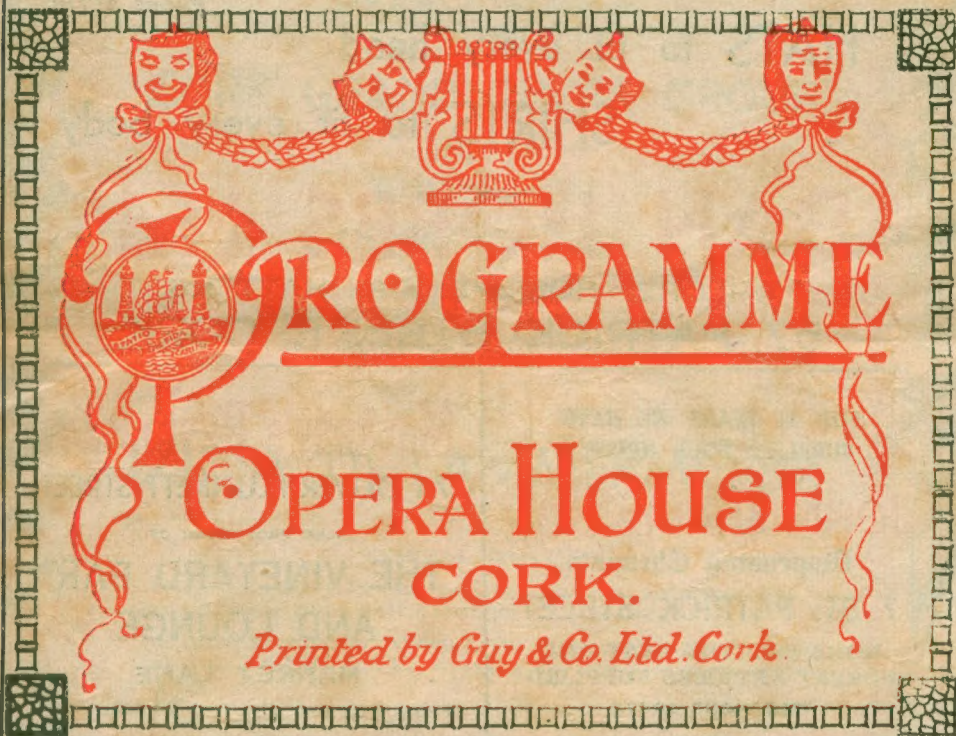




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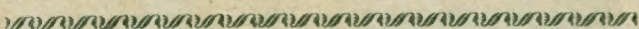
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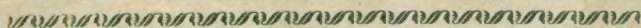
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IL TROVATORE

(Verdi)

Characters in order of their appearance:

Ferrando (*a Retainer of the Count di Luna*)
TADHG O LAOGHAIRE

Leonora (*a Lady-in-Waiting to the Queen of Aragon,
in love with Manrico*)..... JUNE GRANT

Inez (*Her Confidante*) MAURA HAYES

Count Di Luna (*Commander-in-Chief of the armies
of Aragon. In love with Leonora*) BRUCE DARGAVEL

Manrico (*known as "The Troubadour," leader of the
Rebel Army, and also in love with Leonora*) PAUL ASCIAK

Azucena (*Manrico's foster-mother, a gipsy*)..... JEAN WATSON

A Gipsy DAVID McINERNEY

Ruiz (*a messenger serving Manrico*)..... JACK CURTIS

Soldiers of the Royal Armies of Aragon, and the rebellious army
under Manrico. Nuns and Gipsies

Conductor WYN MORRIS

Chorus Master L. C. TOWNSEND

Production and Stage Direction PATRICK MacCLELLAN

The Story of the Opera

The action of the Opera is laid in Aragon and the surrounding mountains in the early years of the fourteenth century

Prologue

The Opera opens with a Prologue, set in the guardroom of the Royal Palace of Aliaferia, in which Ferrando, an old retainer of the Count Di Luna, relates to the soldiers how, many years before, the younger brother of the Count was supposed to have been bewitched by an old gipsy woman. The sorceress was captured and burnt. Her daughter, Azucena, in revenge for her mother's death, stole the child, intending to kill it, but relenting brought him up as her own son, Manrico

ACT 1.—Scene 1

The Garden of the Palace later the same night

The Count di Luna is in love with Leonora, a lady-in-waiting to the Queen of Aragon, but she has given her heart to an unknown Minstrel Knight whom she met at a tourney, and who has serenaded her frequently since. The Count disturbs a rendezvous between the two, and recognises the Knight as Manrico, the leader of the forces in rebellion against the King. He challenges him to a duel.

Scene 2

The mountain retreat of the gipsies— some months later

Manrico has been wounded in the duel, but has escaped to the stronghold of the gipsies. Azucena tells Manrico of her mother's death at the hands of the old Count, and of how she stole his son and reared him as her own. News reaches Manrico that Leonora, believing him to have been killed, is about to enter a convent. He rushes away to prevent her.

INTERVAL

ACT 2

The Courtyard of a Convent—the following evening

The Count is bent on the same object and arrives at the Convent just before Manrico, who appears with his supporters, overpowers the Count and abducts Leonora before his very eyes.

INTERVAL

ACT 3. Scene 1.

The Camp of the Count's Army—a few days later

Manrico has withdrawn to his fortress of Castellor, taking with him Leonora, whom he is about to marry. The Count is preparing to lay siege to the fortress, and Azucena is brought before him, charged with spying around the camp. During his interview with her, Ferrando recognises Azucena as being the gipsy whose mother had cast a spell on the Count's brother, and he denounces her to him. The Count orders her immediate execution and she is dragged away by the soldiers.

Scene 2.

A room in Manrico's fortress

The wedding is about to take place when news is brought that Azucena has been captured by the Count and is about to be burnt. Manrico immediately organises a sortie to rescue her and leaves Leonora distracted

INTERVAL

ACT 4. Scene 1

The Courtyard at Aliaferia—a few days later

The sortie has failed and Manrico has been captured by the Count. With Azucena, he is imprisoned in a tower awaiting execution. Leonora comes, determined to save him, and offers herself to the Count on condition that he is released. The Count agrees, but she forestalls him by taking a slow-working poison.

Scene 2

Manrico's prison cell—the following morning

Leonora hastens to tell Manrico of his deliverance, but she is in extremis, and dies at his feet. The Count discovers what has happened, and orders Manrico to instant execution. Azucena reveals to the Count that Manrico is his long lost brother.

CORK GRAND OPERA GROUP CHORUS

Sopranos : Dolly Corcoran, Maura Hayes, Mona Kenny, Betty McCarthy, Marjorie Murphy, Olive Murphy, Patricia Neenan, Maire Ni Thuama, Grace O'Callaghan, Maureen O'Leary, Kitty O'Shaughnessy, Frances Riordan, Ita Scott

Contraltos : Edie Bowen, Mary Desmond, Phyllis Dinan, Phillis Doyle, Kitty Hegarty, Kathleen Keane, Mary Lynch, Mary McInerney, Philomena Morris, Irene Nagle, Teresa O'Keeffe, Claire Ormond, Elizabeth Quain, Una Santry, Mary Scott, Valerie Vard

Tenors : Michael Condon, James C. Crockett, Cornelius Doolin, Michael Finn, Jack Kelleher, Joseph Lucas, John Moloney, James P. Murphy, Anthony O'Connell, Cornelius O'Connell, Daniel Olden, Maurice O'Reilly, Stephen O'Reilly, James S. O'Sullivan

Basses : Robert Barry, David P. Buckley, Richard Casey, Jeremiah Dennehy, Barry Hassett, James Levis, James Long, David J. McInerney, Joseph M. Murphy, Patrick O'Donovan, John O'Leary, Liam O'Leary, Andrew Ryan, James C. Ryan

Leader of Orchestra	Kathleen Power	
Accompanist at Rehearsals	Mary Curtis	
Stage Manager	For Cork Grand Opera Group {	Sean White
Assistants		Derry Terry, Sean Corkery
Property Master	For Cork Opera House {	Patrick Murphy
Stage Manager		Michael Scanlan
Chief Electrician		Edward Allen
Property Master		Christie Donovan
Wardrobe Mistress		Mrs. Mary Murphy
Assistants		Mesdames Lynch and O'Connell
Wardrobe Master		Kevin Kerrigan
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		Frank Kelleher
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Hon. Treasurer	J. Kevin O'Shea	
Business Manager	D. L. Whyte	
Public Relations Officer	Michael C. O'Driscoll	

ENQUIRY KIOSK

You are cordially invited to call to the special Enquiry Bureau—which, with the kind co-operation of the Management of this Theatre—has been made available to the Group during this week. It is situate on the Dress Circle corridor. During the intervals, you can obtain at this desk, without obligation, full particulars of the Group's work and aims.

Patrons in other sections of the Theatre, to whom the Bureau is not accessible, can obtain during the intervals, full particulars concerning Associate Membership of the Group, and its advantages to opera lovers, from any member of the Committee.

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Founded 1952

First Season—"Maritana," Coliseum Theatre, June 29th—
 July 5th, 1953.

Second Season—"La Traviata" and "Rigoletto," Cork Opera
 House, February 22nd—27th, 1954

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ACKNOWLEDGEMENTS

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